

Royal Academy of Music.

STUDENTS' EVENING CONCERT,
SATURDAY, JULY 6, 1878.

THE CHOIR.

Conductor - Mr. WALTER MACFARREN.

Miss Andrews, C.	Miss Evans, N.	Miss James, E.	Miss Saunders
„ Angas	„ Featherby	„ Jones, S.	„ Shapley
„ Arnold	„ Fisher	„ Jones, M. S.	„ Samuell
„ Amor	„ Fortey	„ Lammiman, E.	„ Scates
„ Austin	„ Foxley	„ Lawrence	„ Tate
„ Aylward	„ Foskett	„ Law	„ Taylor
„ Bacon	„ Garden	„ Lever	„ Thomas, E.
„ Barrett	„ Gyde	„ Lock	„ Thompson, F.
„ Bateman	„ Gill	„ Mackey	„ Thompson
„ Bucknall	„ Godfrey	„ Metcalfe	„ Trowbridge
„ Blanchard	„ Goodwin, K.	„ Moon	„ Turner, E.
„ Boxell	„ Grant	„ Orridge	„ Twyman
„ Boyce	„ Gregory	„ Paget	„ Vashon
„ Brown, E.	„ Gye	„ Paice	„ Walter
„ Brand, K.	„ Hancock	„ Palmer	Mrs. Ware, Irene
„ Carr	„ Hanshawe	„ Patterson, Ada	Miss Walmisley
„ Cobbe	„ Hargood	„ Pennell	„ White, M.
„ Connell	„ Harries	„ Percivall	„ Williams, Marian
„ Davies	„ Hazard	„ Pittman	Mrs. Williams John
„ Dunn	„ Heathcote	„ Puzey	Miss Wyeth
„ Evans, R.	„ Hogg, J.	„ Ritchie	„ Wilcocke
„ Elliott	„ Hudson	„ Robinson, K.	
„ Elvey	„ James, G.		

Mr. Addison	Mr. George	Mr. Kennedy	Mr. Smith, W. R.
„ Barnett	„ Greenwood	„ Kirkland	„ Smith, G. F.
„ Brereton	„ Greenish	„ Livings	„ Southgate
„ Bard	„ Hackman	„ Ley	„ Seligmann
„ Campbell	„ Hall	„ Levetus	„ Thorman
„ Clart	„ Hollis	„ Lewis	„ Tower
„ Crompton	„ Hutchinson	„ Metcalfe, F.	„ Theiler
„ Curwen	„ Heidleman.	„ Metcalfe	„ Thomas
„ Croager	„ Hudson	„ O'Grady	„ Taylor
„ Day	„ Hughes	„ Phillips	„ Wood
„ Darby	„ Higgs	„ Price	„ Williams
„ Dunster	„ Jarratt	„ Robinson	„ Wagner
„ Eyre	„ Jones, H. E.	„ Stansfeld	
„ Flint	„ Jones, F. A.	„ Samson	
„ Foster	„ Jones, D.	„ Sewell	

PROGRAM.

ANTHEM (MS.) "GREAT IS THE LORD."

H. Walmsley Little, Mus. B., Oxon.
(Student.)

Solo, Miss MARIAN WILLIAMS.

CHORUS—*Allegro con spirito.*

Great is the Lord, and great is His power; yea, and His wisdom is infinite.

SOLO—*Andante.*

The Lord healeth those that are broken in heart, and giveth medicine to heal their sickness. He setteth up the meek, and bringeth the ungodly down to the ground.

CHORUS—*Allegro moderato.*

O praise the Lord, for it is a good thing to sing praises unto our God; yea, a joyful and pleasant thing it is to be thankful.

Maestoso—Fugue.

O sing to the Lord with thanksgiving; sing praises on the harp unto our God. Amen.—*Psalm cxlvii., v. 1, 3, 5, 6 & 7.*

AIR

"REVENGE, TIMOTHEUS CRIES."

(*Alexander's Feast.*)

Handel.

Mr. GEORGE TAYLOR.

Revenge! Timotheus cries!

See the furies arise,

See the snakes that they rear,

How they hiss in the air,

And the sparkles that flash in their eyes!

Behold, a ghastly band,

Each a torch in his hand!

Those are Grecian ghosts that in battle were slain,

And, unburied, remain

Inglorious on the plain.

STUDY, in E. - - - -

Lady Thompson.

NOCTURNE, in B, Op. 32, No. 1. - -

Chopin.

Pianoforte, Miss ELIZABETH FITCH.

SCENA
ED
ARIA

{ "E QUESTO IL LOCO." }
{ "AH SE TU DORMI." } (Giulietta e Romeo.)

Vaccaj.

Romeo, Miss HANCOCK.

Harp Obbligato, Miss ARNOLD.

SCENA.

E questo il loco!...ella qui posa, ed io...
Io pur fra poco poserò fra questi
Muti avelli con lei...la stessa tomba
Ci accoglierà! Tale ci hai tu serbato
Talamo nuzial, barbaro fato!
Giulietta!...oh mia Giulietta.

Ove sei tu?...Questo ricento marmo,
Questo di chiude...Aprasi. Oh! vista! è
L'adorata mio ben...Bella è la morte
Nel suo sembiante!...a me sorrider sembra
Quel labbro ancor di dolcezza pieno...
Sembra giacer a dolce sonno in seno.

ARIA.

Ah! se tu dormi, svegliati,
Sorgi, mio ben, mia speme...
Vieni, fuggiamo insieme,
Amor ci condurrà.

SESTETTO. "ALLA BELLA DESPINETTA."
(Cosi fan tutte.)

Mozart.

Fiordiligi, Miss MARIAN WILLIAMS.

Dorabella, Miss PHIPPS.

Despina, Miss GRANT.

Fernando, Mr. SELIGMANN.

Guglielmo, Mr. JARRATT.

Don Alfonso, Mr. ROBERT GEORGE.

Alf.

Alla bella Despinetta, amici, io vi presento;
Ella puo consolarvi!...

Gug.

A voi mi raccomando.

Fer.

Mi pongo in vostra mano.

Des.

Tutto farò per voi.

Alf.

Vengeno; quì m'ascondo.

Fio.

Ragazza tracotante, che fai li con tal gente?

Dor.

Falli di quì partir immantinente.

Alf. Che sussurro ! ch' è nata !
Dor. Oh ciel ! mirate ; uomine in case nostra.
Alf. Che male ?...
Fio. Che male ? in questo giorno,
 Dopo il caso funesto ?
Alf. Stelle ! sogno, o son desto !
 Amici miei, miei dolcissimi amici !
 Voi qui ! come ? perche ? quando ? in qual modo ?
 Numi ! quanto ne godo ? (Secondatemi.)
Fer. Amico Don Alfonso ?...
Gug. Amico caro !
Alf. Oh bella improvisata !
Des. Li conoscete voi ?...
Alf. Se li conosci ?
 Questi sono i piu dolci amici
 Ch' io abbia in questo mondo, e vostri saranno.
Fio. E in casa mia che fanno ?
Gug. Ai vostri piedi due rei, due delinquenti,
 Ecco, Madama ; amor...
Dor. Numi, che sento !...
Fer. Amor, il nume
 Si possente, per voi quì ci conduce.
Gug. Vista appena la luce
 Di vostre fulgidissime pupille...
Fer. Che alle vive faville...
Gug. E farfellette amorose, e agonizzanti...
Fer. Vi vogliamo d'avanti...
Gug. Ed ai lati, ed ai retro,
 Per implorar pietade in flebil metro.
Fio. Stelle ! ehe ardir !
Dor. Sorella, che facciamo ?
Fio. Temerari, sortite !
 Fuori di questo loco, e non profani
 L'alito infausto degli infami detti
 Nostro cor, nostre orecchie, e nostri affetti.
 Invan per voi, per gli altri invan si cerca
 Di nostre alme sedur l' intatta fede,
 Che per noi già si diede a cari amanti.
 Saprem loro serbar in fino a morte,
 A dispetto del mondo, e della sorte.

FANTASIA, in F sharp minor, Op. 28 (Sonate Ecossaise
 on the original MS.) - - - Mendelssohn.

Con moto agitato.—Andante.—Allegro con moto.—Presto.

Pianoforte, Miss ALICE HEATHCOTE.
 (Thalberg Scholar.)

SONG (MS.)

"MY SNOWDROPS."

R. Addison.
(Student.)

Miss CLARA SAMUELL.

My snowdrops! oh my snowdrops!
 How gaily every spring
 They covered all our mossy banks
 With many a fairy ring!
 How delicately beautiful
 Their little blossoms were!
 Like tiny spirits hovering
 Upon the chilly air.

My snowdrops! oh my snowdrops!
 I shall never, without pain,
 See your little fragile blossoms
 In the early spring again;
 For my only one, my loved one,
 A fragile thing like you,
 Both came to me and left me—
 In the spring as the snowdrops do.

Like the crimson light of sunset
 Streaming through a wreath of snow,
 So soft upon her pallid cheek
 The hectic fever's glow!
 As fading snowdrops gently sink
 Upon the cold earth's breast,
 So gently sank my holy child
 To her eternal rest!

My only one, my loved one!
 I shall see her yet again
 When I, too, am transplanted
 From this world of grief and pain;
 Her snowdrops! oh, her snowdrops!
 Shall be ever dear to me;
 I will cherish them as emblems
 Of her immortality.

DUET.

"WELCOME."

Cavaliero Pinsuti,

Miss WALMISLEY and Miss BASHFORD.

The leaves are bright with tender green,
 The hawthorn bends with heavy spray,
 The birds are carolling on high,
 The bright sun gilds the glorious day.
 A gentle breeze wafts incense rare,
 And sweet perfume o'er all doth fling;
 Then let us roam the emerald meads,
 And welcome in the lovely spring!

Come then with me, and fly the town;
 The fleeting joys let who will share;
 No bliss so pure as Nature gives,
 No joy with it can e'er compare.
 Then raise a joyous song on high,
 With Nature's songsters let us sing,
 In praise of that pure brightest time
 When earth is fairest, and 'tis spring!

ADAGIO, INTRODUCTION, and FUGUE, from

2nd Sonata, Op. 42 - - - - - *Merkel.*

Organ, Mr. G. F. SMITH.

RECITATIVO

ED
ARIA.

{ “E SUSANNA NON VIENE.” }
 { “DOVE SONO.” }

(Nozze di Figaro.) - - Mozart.

La Contessa, Miss KATE BRAND.

RECIT.

E Susanna non viene! Sono ansiosa
 Di saper come il Conte
 Accolse la proposta; alquanto ardito
 Il progetto mi par—Ad uno sposo
 Sì vivace, e geloso—
 Ma che mal c'è? Cangiano i miei vestiti
 Con quelli di Susanna, e i suoi co' miei—
 Al favor della notte—oh cielo! e a quale
 Umil stato fatale io son ridotta
 Da un consorte crudel, che dopo avermi
 Con un misto inaudito
 D'infedeltà, di gelosia, di sdegno—
 Prima amata, indi offesa, e alfin tradita.
 Fammi or cercar da una mia serva aita!

ARIA.

Dove sono i bei momenti
 Di dolcezza, e di piacer?
 Dove andaro i giuramenti
 Di quel labbro menzogner?

Perchè mai, se in pianto e in pene
 Per me tutto si cangiò,
 La memoria di quel bene
 Dal mio sen non trapassò?

Ah! se almen la mia costanza,
 Nel languire, amando ognor,
 Mi portasse una speranza
 Di cangiar l'ingrato cor!

TEMPO DI MINUETTO, from Sonata in E, Op. 6.

*Mendelssohn.*STUDY, Op. 16, No. 1. “THE ROLLING WAVES.” *F.B. Jewson.*

Pianoforte, Miss EDITH GOLDSBRO'.

SONG

"O THAT WE TWO WERE MAYING."

Gounod.

Miss M. S. JONES.

O that we two were maying,
 Over the fragrant leas,
 Like children with young flowers playing,
 Down the stream of the rich spring breeze.
 O that we two sat dreaming
 On the sward of some sheep-trimm'd down,
 Watching the white mist steaming
 From river and mead and town.
 O that we two lay sleeping
 Under the churchyard sod,
 With our limbs at rest
 In the quiet earth's breast,
 And our souls at home with God.

FINALE, from Études Symphoniques

-

Schumann.

Pianoforte, Mr. PERCY STRANDERS.

SHAKSPERE SONG (Female Voices.) *G. A. Macfarren.*

"YOU SPOTTED SNAKES."

You spotted snakes, with double tongue,
 Thorny hedgehogs, be not seen;
 Newts and blindworms, do no wrong,
 Come not near our fairy queen:
 Philomel, with melody,
 Sing in our sweet lullaby;
 Never harm,
 Nor spell, nor charm,
 Come our lovely lady nigh;
 So, good night, with lullaby.

Weaving spiders, come not here;
 Hence! you long-legg'd spinners, hence!
 Beetles black, approach not near;
 Worm and snail, do no offence.
 Philomel, with melody,
 Sing in our sweet lullaby;
 Never harm,
 Nor spell, nor charm,
 Come our lovely lady nigh;
 So, good night, with lullaby.

ROMANCE.

"GENEVIEVE." *Sir W. Sterndale Bennett.*STUDY. "SI OISEAU J'ÉTAIS, À TOI JE VOLERAIS." *Henselt.*

Pianoforte, Miss EDITH BRAND.

RECITATIVE AND SONG. (*May Queen.*)

Sir W. Sterndale Bennett.

Mr. ALFRED GREENWOOD.

RECITATIVE.

Why must I linger here alone,
Who love the maiden best of all?
I dare not look her face upon,
Nor see her eye upon me fall
With coldness worse than angry scorn:
O woe the day when I was born!

SONG.

O meadow clad in early green!
O river, gently flowing by!
Remember all you erst have seen,
And to my mournful plaint reply.
For well ye know the one dear name,
So deeply carved on many a tree;
And well the face that hither came,
Through morning dew, to smile on me!

Go, crown her, all ye starry tears
By eyes of envying rivals shed!
Go, lull her, all ye sighs and fears
Wrung by her frown from hearts that bled!
Go, tell her pride, when she goes by,
I'll lay me down on earth and die!
But never hope, when all is done,
To melt her cruel heart of stone.
O mournful May!

GIGUE, in D minor - - - - - *Hässler.*

Pianoforte, Miss GARDEN.

ANTHEM.

"PRAISE THE LORD."

Randegger.

Praise the Lord, all ye nations; praise Him, all ye people.
The ransomed of the Lord shall return, and come to Zion, with
everlasting joys upon their own heads; they shall obtain joys and
gladness, and sorrow and sighing shall flee away.

Trust in the Lord for ever, for in the Lord Jehovah is everlasting
strength.

ACCOMPANISTS:

Mr. HOOPER, Mr. MORTON, and Mr. G. F. SMITH.

Organ - Mr. H. R. ROSE.



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FOUNDED ⁱⁿ 1861.

A Scholarship for Vocalists, called the "Westmorland Scholarship," as a memorial of the late Earl of Westmorland (the founder of the Royal Academy of Music), has been established, by subscription, and will be contended for annually in December.

It is open to Female candidates between the ages of eighteen and twenty-four years.

The amount of the Scholarship is Ten Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

Further Subscriptions towards the Fund of this Scholarship will be applied to the increase of its annual value.

Certificate of Birth must be produced.

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POTTER EXHIBITION.

FOUNDED 1860.

An Exhibition, called the "Potter Exhibition," has been founded, by subscription, as a Testimonial to the late CIPRIANI POTTER (Principal of the Institution from 1832 to 1859), which will be contended for annually in December. It is open to competition, by Female and Male Candidates, in alternate years, who shall be pupils of the Academy, and have studied not less than Two Years in the Institution.

The Amount of the Exhibition is Twelve Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

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STERNDALE BENNETT SCHOLARSHIP.

FOUNDED 1872.

A Scholarship, called the "Sterndale Bennett Scholarship," has been founded, by subscription, as a Testimonial to Sir William Sterndale Bennett (Principal of the Royal Academy of Music from 1866 to 1875), and will be contended for biennially in April.

The Scholarship is open for competition in any branch of Music, to Male Candidates, between the ages of fourteen and twenty-one years.

The Competitor must be a British-born subject, and will have to pass an Examination in General Education, previously to entering the musical competition.

The subjects for Examination will comprise Orthography, English Grammar, Elementary Arithmetic, Rudiments of Geography and English History; and Candidates above 18, in any Foreign Language of their own choice.

The successful Candidate will be entitled to Two Years' free education in the Royal Academy of Music.

Certificate of Birth must be produced.

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PAREPA-ROSA SCHOLARSHIP.

FOUNDED by Mr. CARL ROSA, ⁱⁿ March, 1874, in Memory of his late Wife, Madame PAREPA-ROSA.

To be awarded by Competition to British-born Female Vocalists, not being, nor ever having been, Students at the Royal Academy of Music, between the ages of eighteen and twenty-two years.

The successful Candidate to be entitled to Two Years' free Musical Education in the Royal Academy of Music.

The Competition to take place in the month of April, and the Scholarship to commence at the Easter Term of the Academy.

The names of intending Candidates to be sent to the Secretary not less than seven days before the Competition.

Certificate of Birth must be produced.

TRUSTEES:

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SIR JOHN GOSS SCHOLARSHIP.

FOUNDED 1875.

A Scholarship, called the "Sir John Goss Scholarship," has been founded, by subscription, as a Testimonial to Sir John Goss, and will be awarded triennially by the Council of the College of Organists, in time for the term commencing in the immediately succeeding September.

The Scholarship is open for competition in any branch of music, to Male Candidates between the ages of fifteen and eighteen years, who shall have been members of cathedral choirs, and who will make the Organ a chief study.

The Scholarship is for Three Years, and amounts, at present, to about Fifteen Guineas, which, with any subsequent additional proceeds, will be appropriated towards the cost of each year's instruction in the Academy.

Certificate of Birth must be produced.

PROFESSORS' SCHOLARSHIPS.

Two Scholarships have been established for the advancement of Orchestral Studies, by subscription of the Professors and their friends.

These Scholarships consist of two years' free education in the Academy, to Candidates between the ages of fourteen and twenty-one years, and are awarded to those adjudged the best player on the Violin, and the best player on any other orchestral instrument.

Certificate of Birth must be produced.

TRUSTEES :

G. A. MACFARREN and H. R. EYERS.

THALBERG SCHOLARSHIP.

FOUNDED 1877.

A Scholarship for Pianists, called the "Thalberg Scholarship," has been founded by subscription, which Lady Jenkinson raised in memory of Sigismund Thalberg.

It is open for competition biennially, in December, to Female and Male Candidates at alternate elections, between the ages of Fourteen and Twenty-one years.

Competitors must be British-born subjects, and must pass an Examination in General Education, before entering the Musical Competition; the subjects for which will be the same as for the Sterndale Bennett Scholarship.

The amount of the Scholarship is Twenty Pounds a year, which will be appropriated towards the cost of two years' Instruction in the Academy.

Further Subscriptions towards this Scholarship will be applied to the increase of its annual value.

Certificate of birth must be produced.

NOVELLO SCHOLARSHIP.

FOUNDED 1877.

A Scholarship, called the "Novello Scholarship," has been presented by Messrs. Novello, Ewer, and Co.

The Scholarship is open to competition by Male Candidates, being British-born subjects, between the ages of fourteen and eighteen years, and will be awarded to the one showing the greatest promise of musical ability, preference being given to talent for Composition. The competitor will have to pass a simple Examination in General Education previously to entering the Musical Competition.

The successful Candidate will be entitled to Three Years' Free Education in the Royal Academy of Music, which period may or may not be extended, according to the requirements and deserts of the Scholar, and at the discretion of the Committee of Management.

LADY GOLDSMID SCHOLARSHIP.

A Second Scholarship has been presented to the Academy by Lady Goldsmid.

The Scholarship entitles the holder to Free Musical Education for two years in the Royal Academy of Music.

It was competed for by Female Pianists, being British-born Subjects, between the ages of Sixteen and Twenty-one years, and was awarded to the one judged to show the greatest promise as a player—

preference being given where there is also talent for Composition, or other sign of musical aptitude.

Certificate of Birth must be produced.

** * In all these last Eight Scholarships, the Scholar shall be examined at the end of the first year, when, if he or she give not satisfactory proof of progress, he or she shall forfeit the Scholarship, and another Scholar shall be elected for the remainder of the period.*

BALFE SCHOLARSHIP.

A Scholarship has been endowed from the proceeds of the Balfe Memorial Festival, in July, 1876, in Memory of Michael William Balfe.

The Scholarship is open for competition to Male Candidates, for Composition, between the ages of fourteen and twenty-one.

The Competitor must be a British-born subject, and will have to pass an Examination in General Education previously to entering the Musical Competition.

The subjects for Examination will be the same as for the Sterndale Bennett Scholarship.

The successful Candidate will be entitled to one year's Free Education in the Royal Academy of Music.

Certificate of Birth must be produced.

TRUSTEES :

MANUEL GARCIA, WALTER MACFARREN, and
THE PRINCIPAL.

MEMORIAL PRIZES.

THE STERNDALÉ BENNETT PRIZE.

A Purse of Ten Guineas will be competed for annually in July, by Female Pianists who shall have been studying in the Academy, without intermission, for the six consecutive preceding terms, and it will be awarded to the one who may best play a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the competition.

THE PAREPA-ROSA PRIZE.

A Gold Medal, bearing a portrait of Euphrosyne Parepa-Rosa, will be competed for annually, in July, by Soprano, Tenor, Contralto, and Bass singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive terms, and will be awarded to the one who may best sing the pieces selected by the Committee, the names of which will be announced two months before the competition.

THE LUCAS PRIZE.

A Silver Medal, from a design by T. Woolner, R.A. will be competed for annually, in July, by Composers who shall have been studying in the Academy throughout the three consecutive preceding terms, and it will be awarded to the one who shall compose the best work of which the subject shall be named by the Committee two months before the date of competition.

TRUSTEES :

J. L. COCK, H. R. EYERS, and STANLEY LUCAS.

THE LLEWELYN THOMAS PRIZE.

The Gift of DR. LLEWELYN THOMAS.

A Gold Medal for Declamatory English Singing, to be awarded at Easter to the Female Candidate, Soprano or Contralto, who shall be judged to sing best the pieces for the respective voices, chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding terms.

The competition, this year by Sopranos, was on
MONDAY, APRIL 15th, at 3 o'Clock.

THE CHRISTINE NILSSON PRIZES.

The Gift of Madame CHRISTINE NILSSON.

First Prize, Twenty Guineas. Second Prize, Ten Guineas.

Will be competed for in July, by Female Vocalists, Sopranos and Contraltos in alternate years, who shall have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidates who may be judged best and next best in singing an Air of Handel, with Recitative, and an English Ballad (to be chosen by the Committee) for the respective voices, the names of which will be announced two months before the Competition.

THE HEATHCOTE LONG PRIZE.

The Gift of HEATHCOTE LONG, Esq.

A Purse of Ten Guineas will be competed for in July, by Male Pianists who shall have been studying in the Academy throughout the last three consecutive terms, and will be awarded to the Candidate who may be judged to play best a standard composition, to be selected by the Committee from the works of some acknowledged master, the title of which will be announced two months before the competition.

THE BONAMY DOBREE PRIZE.

The gift of BONAMY DOBREE, Esq.

A Purse of Ten Guineas will be competed for at Christmas, 1878, by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and will be awarded to the one who may be judged to play best a composition for the Violoncello, to be chosen by the Committee, the title of which will be announced two months before the trial.

THE KELSALL PRIZE.

The bequest of CHARLES KELSALL, Esq.

An Amati Violin will be competed for in July, 1878, by pupils who shall have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidate who may be judged to play best a composition for the Violin, to be chosen by the Committee, the title of which will be announced two months before the trial.

CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS, will be awarded at the Annual July Examinations, to the most deserving pupils who have been studying throughout the three consecutive preceding terms.

Applications for the admission of Students to be made to the Secretary, at the Academy, of whom all particulars may be obtained, and by whom Subscribers' names—either to the funds of the Academy, or to those of the Westmorland or Sir John Goss Scholarships—will be received.

Office Hours, 10 to 4; Saturdays, 10 to 2.

JOHN GILL,

Secretary.

ROYAL ACADEMY OF MUSIC,

TENTERDEN STREET, HANOVER SQUARE.

JULY, 1878.